



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

his blazing cresset and his trained cormorant. Historical subjects are common; sometimes even humor crops out, as in guard No. 91, in which monkeys are gravely displaying and criticizing the work (*kakemono*)—religious subject, by the way—of an ancient painter. In many of the guards the hobby of the artist or of his patron is suggested: thus a *tsuba* showing carefully strung bows and crossed arrows was evidently prepared for an amateur in archery; a lute and a sword (No. 28) suggest a music-loving samurai; a Chinese picture in another *tsuba* was possibly copied from the favorite *kakemono* of some mild-mannered, gentlemanly collector—who in his heart (shame on this samurai!) cared less for his sword than for his pictures.

The present exhibition is noteworthy in more senses than one, and an inquiring visitor will be impressed with the fact that in New York alone there are many amateurs who appreciate in rare degree the delicacy and scope of this special phase of Japanese art. The objects will be on view from the fifteenth of June until the fifteenth of October. They are well worth seeing.

B. D.

THE WORK OF FLORENCE WYMAN IVINS: A CLASS ROOM EXHIBITION

THE work of Florence Wyman Ivins cannot be unknown to Museum visitors of recent years; for the poster advertising the *Story-Hours for Children* which has stood for several seasons in the Fifth Avenue Hall was designed by her, as were the covers of the *Children's Bulletin*. These have occasioned many expressions of delight and many queries as to the artist who executed them. An opportunity to know the notable character of the contribution that Mrs. Ivins has made to American art will be afforded at the Museum during the next few months in Class Room B, where an exhibition of a collection of her watercolor drawings, woodcuts, and drawings in black and white will be on view from July 15 through the month of October. Admirable in draughtsmanship and skilful

in design, these have a special charm of subject in that with a spontaneous gaiety of treatment they portray various episodes of childhood experience.

AN EXHIBITION OF WATER-COLORS

AN exhibition of the Museum collection of watercolors by Winslow Homer and John S. Sargent is always an interesting and delightful event. These are among the most admired and among the most worthy of admiration of any of the American works in the care of the Department of Paintings, and the lack of any proper space for keeping them permanently on exhibition only serves to sharpen the appreciation with which they are seen when the occasion is presented. In addition to the group by Homer and Sargent, the present exhibition contains watercolors and pastels by La Farge, Hassam, Sterner, Dougherty, Glackens, Marin, and McComas. On one of the end walls of the gallery has been hung a group of watercolors by William Blake and some of the British artists of the nineteenth century. Throughout the present summer the exhibition will remain on view in Gallery 25. The objects belonging to the Vanderbilt bequest which occupied this gallery during the winter have now been distributed in their various galleries—the portraits by Gainsborough and Reynolds going to Gallery 24, the paintings by Boucher and Greuze to Gallery 20, the Holbein portrait to Gallery 34, Rembrandt's *Noble Slav* and the other pictures of the Dutch school to Gallery 26, and the two masterpieces of French furniture of the Louis XVI period to Wing J, Room 11.

JAPANESE PRINTS ON EXHIBITION

THE exhibition of Japanese prints in Room H 11 has been changed; instead of the nineteenth-century *Surimono*s, Hiroshige landscapes with figures are shown. The set of views of famous tea houses forms a special feature, and the Japanese gardens and interiors will prove of interest.